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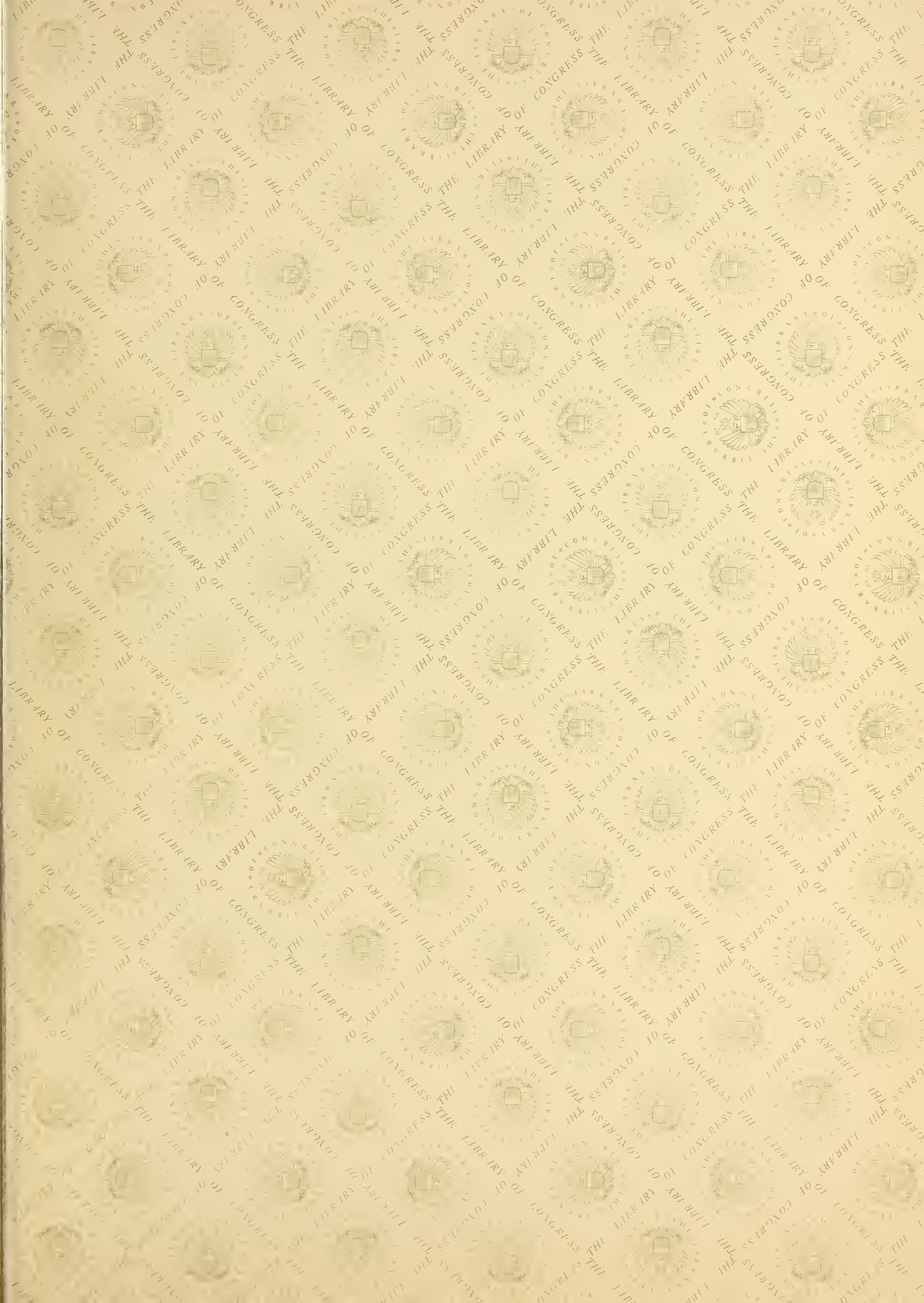
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N THIS ISSUE

Scenes from

The Big Parade"
Old Ironsides"
The King of Kings"
Ben Hur"
Michael Strogoff"
Sorrows of Satan"
and others

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Jacqueline Logan as Mary Magdalene in the Cecil B. De Mille production, "The King of Kings"

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Motion Picture ART PORTFOLIO

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CHARLES J. GIEGERICH, Editor and Publisher

Vol. 1. February, 1927 No. 1

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Axiomatic

THIS is the age of illustratio
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th cture plays will be published in each succeeding issue.

CLARA BOW —*The piquant Paramount star*

OLIVE BORDEN —*The fascinating Fox star*

IN THE palmiest days of modern horse racing the sums wagered on turf events were and are insignificant in comparison with the vast fortunes that were bet on the chariot races held by the ancient Romans. And it was due to this fact that "Ben Hur," after being reduced to poverty and slavery by the treachery of his friend Messala, retrieved his fortune in the pompous days of the Roman rule in Jerusalem.

¶ Ben Hur, the son of a wealthy Jew had been the friend and comrade of Messala, the son of a Roman, since childhood. But with the dawn of manhood their friendship ceased because of racial differences.

¶ When a great friendship ends an equally great enmity takes its place, and when Ben Hur at his castle window accidentally dislodged a tiling that fell and injured Valerius Gratus, the new Roman ruler of Jerusalem, Messala, Ben Hur's former friend denounced him for inciting the Jews to revolt. Ben Hur's property was seized and he was sentenced to serve as a galley slave.

¶ Through good fortune, bravery and physical perfection Ben Hur gained his liberty and won the affection of Esther, the beautiful daughter of Simonides. With her help and influence Ben Hur avenged himself on Messala in the amphitheatre and won back his fortune.

¶ The beautiful Esther is seen on the opposite page, visiting the magnificent home of Messala in the guise of an enamored woman but really as the spy of Ben Hur.

¶ In "Ben Hur," as produced for Metro-Goldwyn-Mayer by Fred Niblo, Ramon Novarro is seen as Ben Hur, Francis X. Bushman plays Messala and May McAvoy is seen as Esther.

Messala welcoming Esther to his Bacchanalian banquet

—A scene from "Ben Hur"

A VISION of the pomp and splendor of the old Russian nobility and a picture of the savage cruelty of the wild Tartar tribes was drawn in thrilling realism by Jules Verne when he wrote "Michael Strogoff"; and now Michael Strogoff has taken visual form and motion in the photoplay as presented by Universal Pictures de Paris.

¶ Across the desolate wastes of Siberia, Michael Strogoff, the courier of the Czar, disguised as a merchant, made his way through hostile Tartar encampments to carry a warning of treason and treachery to the Grand Duke in command of the Russian army at Irkutak.

¶ Love and duty tore at his heart strings as he passed through his home town where, to serve the Czar and save the Grand Duke he was forced to ignore his mother who penetrated his disguise and unwittingly delivered him into the hands of Ivan Ogareff who had turned traitor to the Czar and in collusion with the Tartars was planning the rebellion of which Strogoff was to warn the Grand Duke.

¶ Then with fiendish cruelty, the traitor Ogareff prepared a lavish Tartar entertainment that was a gorgeous display of wild gaiety and, at its conclusion, Michael Strogoff was blinded by white hot irons applied to his eyes in the presence of the multitude.

¶ Left as blind and helpless by Ogareff, Michael Strogoff led by the hand of Nadia, his sweetheart, continued on to Irkutak where, in a pistol duel, he fought the traitor to the death.

¶ The duel between Ogareff and Michael Strogoff pictured on the opposite page is a remarkable portrayal of deadly individual combat.

The fight to the death. —*A scene from "Michael Strogoff"*

MARIE CORELLI'S story "The Sorrows of Satan," in which the famous novelist conceived Satan as being sorrowful rather than delighted when mortals succumb to his temptations, has been given pictorial form by D. W. Griffith.

¶ The scenes in "The Sorrows of Satan" are not laid in Hades with Satan poking the traditional pitchfork into suffering sinners. The action of the play is thoroughly modern in setting with his satanic majesty in faultless evening clothes grieving for his own delayed redemption as the men and women about him succumb to his blandishments.

¶ The pictorial background is of present day life with the scenes ranging from the squalor of a starving artist's studio to magnificent country estates where lavish entertainments are given to feast the eye and fire the imagination.

¶ The elemental passion for youth and beauty and the natural human impulse to rebel against the restraint of convention is seen from a new angle in this pictorial composition.

¶ Mr. Griffith had been for years most anxious to visualize "The Sorrows of Satan" and the production now finished has been treated to all of Griffith's artistic highlights and shadow effects, and Marie Corelli's amazingly vivid story is at last visualized by the master visualist.

¶ New lighting and shadow effects are used to convey the impression of supernatural power and these effects add immeasurably to the artistic quality of the picture.

¶ In the cast are Adolphe Menjou, Ricardo Cortez, Carol Dempster, Lya de Putti, Ivan Leberdeff and Marcia Harris.

The fountain of youth and beauty

—A scene from "The Sorrows of Satan"

THE OPTIMIST tells us that everything in life is a huge joke while the philosopher insists that there is nothing at all funny in existence.—Both are right; because everything is wrong; according to the humorist who discerns some comedy in every tragedy and discloses much that is tragic in most comedies.

¶ However, the composite picture of humanity as reflected in art and letters shows life smiling through tears rather than in tears through smiling. And the tragedy of life as we know it has two forms.

¶ There is the tragedy of tears which beats its breast and cries aloud in agony. And there is the tragedy of silence which suffers in quiet hopelessness and covers the pain with a forced, pathetic smile.

¶ The tragedy of silence with its thin veneer of heroic mirth, comes closer to defining that elusive ache in body and mind which is aroused by sympathy, love and disallusionment. And this tragedy of silence is exhibited in exquisite pictorial form in the Fox production, "The Monkey Talks."

¶ In "The Monkey Talks" the tragedy of silence with its facets of humor is expressed in the love affair of a misshapen dwarf masquerading as a monkey in a circus. He is hopelessly in love with a beautiful young girl—and to be near her he maintains his monkey mask. Following her silently about to receive her smiles and petting like a real animal—sitting despairingly at her feet juggling bright colored balls for her amusement—knowing that to disclose his humanity and declare his love would mean instant dismissal.

¶ Olive Borden plays the part of Olivette, the girl, and Jacques Lerner, the celebrated French star, plays the role of the monkey-man.

Olivette's weird wooer

—A scene from "The Monkey Talks"

NOTHING will ever quite equal the thrill that came in the front line trenches when, as zero hour struck the roar of friendly planes overhead was heard by the men climbing over the top.

¶ The air force was there to help in the charge—and it seemed, as you remember, like a protecting power from heaven itself hovering above and backing that dreaded dash across no man's land.

¶ Darting up and on from the horizon back of the lines, the boys in the air broke the strain of waiting and put new heart and courage in the men in their hour of desperate need.

¶ "Wings," the Lucien Hubbard production for Paramount portrays the ground history of the famous Second Division of the American Expeditionary Force and the aerial action at St. Miheil.

¶ Here is a vivid picture of modern warfare with the land and air forces cooperating in desperate action. The men on foot rushing on and across the enemy trenches driving the foe before them, and the Flyers above darting through the air clearing the way ahead and dashing back to rain fire on machine gun nests missed in the onward rush.

¶ Soaring aloft to meet and fight enemy planes in high altitudes, then sliding down again to assist the ground force from positions close over head, the winged warriors spread protection over their comrades and destruction in the enemy's ranks.

¶ "Wings" was directed by William A. Wellman with Clara Bow heading a cast composed of Charles Rogers, Richard Arlen, Ed Brendel, Richard Tucker, Gary Cooper and Arlette Marchal.

Help from above

—*A scene from "Wings"*

NO WRITER of fiction, past or present, ever conceived such powerful dramatic situations, such vivid miraculous action, awe inspiring ensembles, mighty moral lessons and accurate, unfailing psychologic definitions as is contained in the bible.

¶ The solemn sacred beauty of Judea at time that Jesus, the Carpenter of Nazareth, preached and prayed for the salvation of man is now being visualized by Cecil B. De Mille at his studio in Culver City and under the title of "The King of Kings," the life of The Christ as he lived and worked and suffered will be seen in vivid realistic action when the famous director presents the production to the public.

¶ The scene in the temple,—where Jesus, after driving out the money changers who had defiled the house of God by making it the market place of usurers,—is denounced by the high priest, is more thrilling than any imaginative dramatic situation ever written. This scenic sequence is but one of the many in mighty spectacle of The Christ on earth.

¶ In this portrayal pictorial art performs a thrilling and inspiring mission—it visualizes the very foundation of religious beliefs—here the power of art exerts its fullest force in arousing the senses to spiritual perception.

¶ Cecil B. De Mille has made a life-long study of biblical history and "The King of Kings" may be the culmination of his greatest ambition which is, the creation of a biblical drama portraying that spiritual life which humanity in general recognizes but appreciates only in an indefinite sense.

¶ The picturization of life of The Christ is a mighty undertaking that is fittingly in the hands of the man who produced "The Ten Commandments."

Jesus of Nazareth and the Money Changer —*A scene from "The King of Kings"*

ONE OF the most glorious pages in American history was inspired when Thomas Jefferson in the Continental Congress made the stirring declaration—"Millions for defense but not one penny for tribute."

¶ This was the answer of the American Colonies to the demands of the Barbary pirates who had, for hundreds of years terrorized the world and collected tribute from all nations for the right to sail the seas in safety.

¶ The United States of America, the youngest and weakest of the nations, speaking in the words of Jefferson, hurled its challenge at Tripoli, the powerful pirate nation, and to back up the challenge, appropriated funds for the building of the Frigate Constitution; later known as "Old Ironsides" and the most famous fighting ship in the entire history of naval warfare.

¶ The glory of "Old Ironsides" is a romance of invincibility. It is an account of unexampled bravery and the indomitable spirit of a free people; ready at all times to fight and die if need be, in the cause of freedom.

¶ The spectacle of one American ship, "Old Ironsides," sailing to Tripoli to attack and capture that powerful pirate fortress, single handed and unaided by any other force, is one of the most spectacular and daring episodes ever recorded in fact or fiction.

¶ Then having captured the Tripolian stronghold "Old Ironsides" engaged and vanquished the pirate ships and returned home with the freedom of the seas assured forever.

¶ The pictorial spectacle of "Old Ironsides," presented by Paramount, was directed by James Cruze with Charles Farrell, Esther Ralston, Wallace Beery, George Bancroft, Charles Hill Mailes, Johnny Walker, Eddie Fetherston and George Godfrey in the leading roles.

The Constitution attacking the Tripolian pirate fort

—A scene from "Old Ironsides"

BONNIE ANNIE LAURIE

famed in song and poetry has taken pictorial form in the Metro-Goldwyn-Mayer production directed by John Robertson with Lillian Gish in the title role.

¶ In the days of fierce feudal rivalry between the Scottish clans when women were treated with alternate brutality and tender affection, Annie Laurie was conceived by the poet as a delicate object of femininity, born for chivalrous consideration but thrown into the arena of life with inconsiderate, half savage warriors.

¶ Born for man and desiring his advances but shy and fearful of his strength, Annie Laurie lived in the primatively artistic atmosphere of cold grey castles and rough clad men who wrote tender poems to her beauty in one moment and fought to despoil her or kill a rival in the next.

¶ John the Great, of the MacIan clan, who wooed her in manly fashion when she seemed elusive, turned and mistreated her with savage brutality when her love brought her to his castle at Glencoe.

¶ Annie's arrival at Glencoe to warn the MacIans of an attack planned by her own clan, is pictured on the opposite page. John the Great is seen toasting her in mock ceremonious greeting.

¶ It was through such trials as this that woman has struggled upward to the pedestal of respect and adoration on which she stands today.

¶ In support of Miss Gish as "Annie Laurie," Norman Kerry appears as John MacIan, while Hobart Bosworth, Henry Kolker, David Torrence, Brandon Hurst and Creighton Hale are seen in important roles.

The MacIan greeting to Annie Laurie in Castle Glencoe

—A scene from "Annie Laurie"

THE MAJESTIC grandeur of vast plains and gigantic canyons, the beauty of cactus, needle palms and sage-brush assembled in massive array by nature in the great American west, is the gorgeous, natural setting in which the Metropolitan Pictures Corporation presents the Peter B. Kyne story, "Jim the Conqueror."

¶ In this mighty expanse of nature's glorious art, "Jim the Conqueror" reenacts the drama of those lawless days when cattle men and sheep herders fought bloody battles for possession of the vast grazing lands and precious water holes.

¶ Just as the feudal lords of ancient days led their men-at-arms into petty wars, so did the cattle ranchmen of yesterday lead their bands of cowboys against the invading sheepmen and life on the great American plains was in constant gamble with death.

¶ And in "Jim the Conqueror" another parallel to ancient history is found in a love which first attracts a man and a woman from opposing factions and in the end terminates the deadly feud that had existed between them.

¶ In this portrayal of western life, William Boyd is seen in the role of a handsome young sheep herder, and Elinor Fair plays the part of a fascinating young woman; the daughter of a cattle man and the natural enemy of the sheep raiser. Walter Long, Tully Marshall, Marcelle Corday and Tom Santschi are seen in supporting characterizations.

¶ The production was photographed by Hal Rosson under the direction of George B. Seitz, who has long been associated with the creation of pictures in natural western settings.

In the massive canyons of the vast west

—A scene from "Jim the Conqueror"

QUAINT old Holland with its dikes and ditches, its low gabled houses in picturesque colorings, its slow moving barges and its white capped hard working women, composes the artistic setting that Victor Herbert and Henry Blossom selected for the musical comedy, "The Red Mill," which was first produced at the Knickerbocker Theatre in New York City in 1906.

¶ Now, after a lapse of twenty years, "The Red Mill" again comes to public attention. This time as an elaborate motion picture production with Marion Davies appearing in the role of Tina, a little Dutch drudge who works like a slave but dreams of love like a princess.

¶ For the screen presentation Frances Marion prepared the story from the delightful material in the Herbert-Blossom musical conception with elaborations to give the screen play greater pictorial depth and beauty. The production was made for Metro-Goldwyn-Mayer under the direction of William Goodrich.

¶ The story itself is an odd conception of a comely little Dutch girl, Tina, driven along in her strenuous daily work by a hard old taskmaster. Tina cherishes the picture of Dennis, a young Irish lad who had once visited "The Red Mill" and in all her troubles she finds solace in dreaming of Dennis and of the day she feels he will return to see her. When Dennis does return and Tina learns that in the intervening years he had never given her a single thought, a pathetic mental hurricane threatens to destroy all Tina's air castles.

¶ In the supporting cast of "The Red Mill" are Owen Moore, Louise Fazenda, George Siegman, Karl Dane, J. Russel Powell, Snitz Edwards, William Orlamond and Fred Gambold.

A Canal in Holland

—A scene from "The Red Mill"

THE VIEW of Janet Gaynor as the young wife in "Sunrise" engenders thought as refreshing as dreams of hills purple with heather or of fresh cut grass or the fragrance of heliotrope.

¶ She seems so gloriously young; so joyous and symbolic of that instinctive maternity which lends dignity and mellow charm to a girl just past the border line of womanhood.

¶ This picture of a sunny room, with geraniums on the window ledge, conjures an atmosphere warm with the odor of home-baked bread and happy contentment. Here there is the suggestion of peace, quiet and rest.

¶ One easily imagines the young mother at other moments, humming happily over her work or chatting with neighbors who drop in for a friendly talk.

¶ There is a humanness about the central character in this composition which associates itself with home fires, friendly walls and babies. She seems the personification of every man's secret dream of a good wife and the realization of his fondest hopes.

¶ Here the fascinating eloquence of soft, sweet music is felt in a melody of art that soothes and delights the senses.

¶ The secret of this appeal lies, perhaps, in the fact that under the direction of F. W. Murnau, the celebrated German director, Miss Gaynor is portraying a symbol of "the eternal woman forever calling man back from agonies and follies to her savage and pitying breast."

¶ So Sundermann describes the woman eternal in his story, "The Trip to Tilsit," from which "Sunrise" was adapted for production by Fox.

The woman eternal

—A scene from "Sunrise"

THE lure of Araby with its starry nights, fantastic shadows, weird customs and fascinating dream-like loves, forms the colorful background for the melodramatic action portrayed in "The White Black Sheep."

¶ Here the Occidental and the Oriental are brought together in sharp contrasts of temper and temperament, ideals and ideas, fears and fanaticisms. Here men meet in mutual moods of antagonism that is more marked and deadly under the magnetic influence which attracts man to woman and woman to man in this land of primative passions.

¶ Probably no image ever recorded by the brush of the artist or the lens of the camera stirs the imagination to such strange flights of fancy as the picture of a desert chieftain. In "The White Black Sheep" there is a desert chieftain at the head of his white robed warriors on magnificent Arabian horses and the wild, reckless charge of his band is one of the spectacular scenes in the production.

¶ Richard Barthelmess, who as the star, plays the title role in this First National picture is seen as a disillusioned lover in the Far East to forget a woman. And there under the influence of the stars, the waving palm trees, the scented breeze and the mystic charm of the Orient he finds himself fighting for the love of Zelie, a native girl, more fiercely than he had fought for the affection of the girl of his own race.

¶ Patsy Ruth Miller plays the role of Zelie with Constance Howard, Erville Alderson, William H. Tooker, Gino Corrado, Albert Prisco, Sam Appel, Col. G. L. McDonell and Templar Saxe in the supporting roles under the direction of Sidney Olcott.

The charge of the wildemen.

A scene from "The White Black Sheep"

LAURENCE STALLINGS in his story, "The Big Parade," wrote something more than an epic of the world war —he recorded the spirit of the conflict and the mental attitudes of the men who fought the great fight.

¶ And the thrilling realism of the motion picture as produced for Metro-Goldwyn-Mayer by King Vidor seems an actual view of actual happenings because it reflects the thoughts of the men in the ranks when they arrived in France and when they went into action. It picturizes the struggle as they conceived it from wherever they were billeted and as they told the story upon their return home.

¶ "The Big Parade" is a psychologic picture of the war even more than a pictorial story of war action. And as the tale is told on the screen and thrill follows thrill, one subconsciously feels as the men felt—heroic, frightened, tolerant, enraged, happy and sad in the events of the moment.

¶ This is evident throughout the production and particularly in the scene where the new recruits receive their first taste of war. This scene by its wide expanse of flat land and its half light conveys the spirit of lonesomeness and danger, and the attack by the German plane is the fulfilment of impending disaster. Then the spirit of revenge is shown and satisfied when, in retaliation, the German plane is brought down by the fire of the American anti-aircraft guns.

¶ The opening scene of this sequence in the motion picture production, is reproduced in all its beautiful twilight tones on the opposite page.

¶ "The Big Parade" is an artistic masterpiece in construction, acting, direction and photography.

The first taste of war—American recruits attacked by a German plane

—A scene from "The Big Parade"

WEIRD, furtive Limehouse; London's Chinatown; where life finds existence in artistic squalor and humanity moves in a fantasy of faded Oriental coloring, Thomas Burke found the fascinating material for his "Limehouse Nights," and from Burke's vivid description John McCormick produced the First National Picture, "Twinkletoes," with Colleen Moore visualizing the frail pale wisp of young white girlhood surrounded by slinking yellow men and villainous, drug soaked, social outcasts.

¶ In the narrow, winding alleys of Limehouse; in the dark hallways and in the grimy shops where through dirt covered windows under dingy Chinese signs, inscrutable Orientals are seen trading with the denizens of this social no man's land, Twinkletoes, in childish ignorance and innocence, lived a carefree life until old enough to attract covetous attention. And then the ways of Limehouse disclosed itself in all its cruel viciousness.

¶ To those on in years, living in Limehouse is a cold, heartbreaking battle for existence. For the young there is some romance that is ardent and real. But the fantastic artistry of Limehouse can be enjoyed best by those who view it from a distance; on canvas or through the eye of the camera.

¶ In "Twinkletoes" Colleen Moore is supported by Kenneth Harlan, Tully Marshall, Gladys Brockwell, Lucian Littlefield, Warner Oland, John Philip Kolb, Julanne Johnston and William McDonald under the direction of Charles Brabin.

¶ A view of Limehouse from this safe and appreciative distance is furnished in the scene from "Twinkletoes" published on the opposite page.

In fantastic Limehouse —*A scene from "Twinkletoes"*

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A FIRST NATIONAL PICTURE — *TO PLEASE THE PUBLI*

Vive les Americains

—A scene from "What Price Glory"

IN "FLESH and the DEVIL" we are presented with an artistic portrayal of that fascinating type of woman known to the fabulists as a siren; to poets and dramatists as a vampire; to modern novelists and medical men as a nymphomaniac; and to court clerks and jurists as a co-respondent.

¶ By whatever noun they are known, women of this type are exceedingly alluring and exceedingly dangerous. Their power to charm is exceeded only by their ability to humiliate the men they first fascinate and then make miserable. They love to love without caring for the object of their love just as a child loves to play without caring for its playthings.

¶ Yet though they know this, men always have and always will find themselves blinded and lost in the seductive chimera of love that surrounds the siren, unless saved by a great counteracting influence such as the strong brotherly friendship described by Hermann Sudermann in his story "The Undying Past" from which the Metro-Goldwyn-Mayer production "Flesh and the Devil" was adapted.

¶ For a man to fall madly; desperately in love with a woman—to fight a duel to the death with her husband and be forced to flee the country without her—to return later and find that she has married his best friend is inconceivable torture. Then to discover that she is willing to deceive his friend and renew the old infatuation is a maddening revelation that can result only in a great tragedy or complete disillusionment. Such is the story in "Flesh and the Devil" that has been given realism by the expressionate art of John Gilbert and Greta Garbo and recorded pictorially by the camera of William Daniels under the direction of Clarence Brown.

The Consuming Flame

—A scene from "Flesh and the Devil"

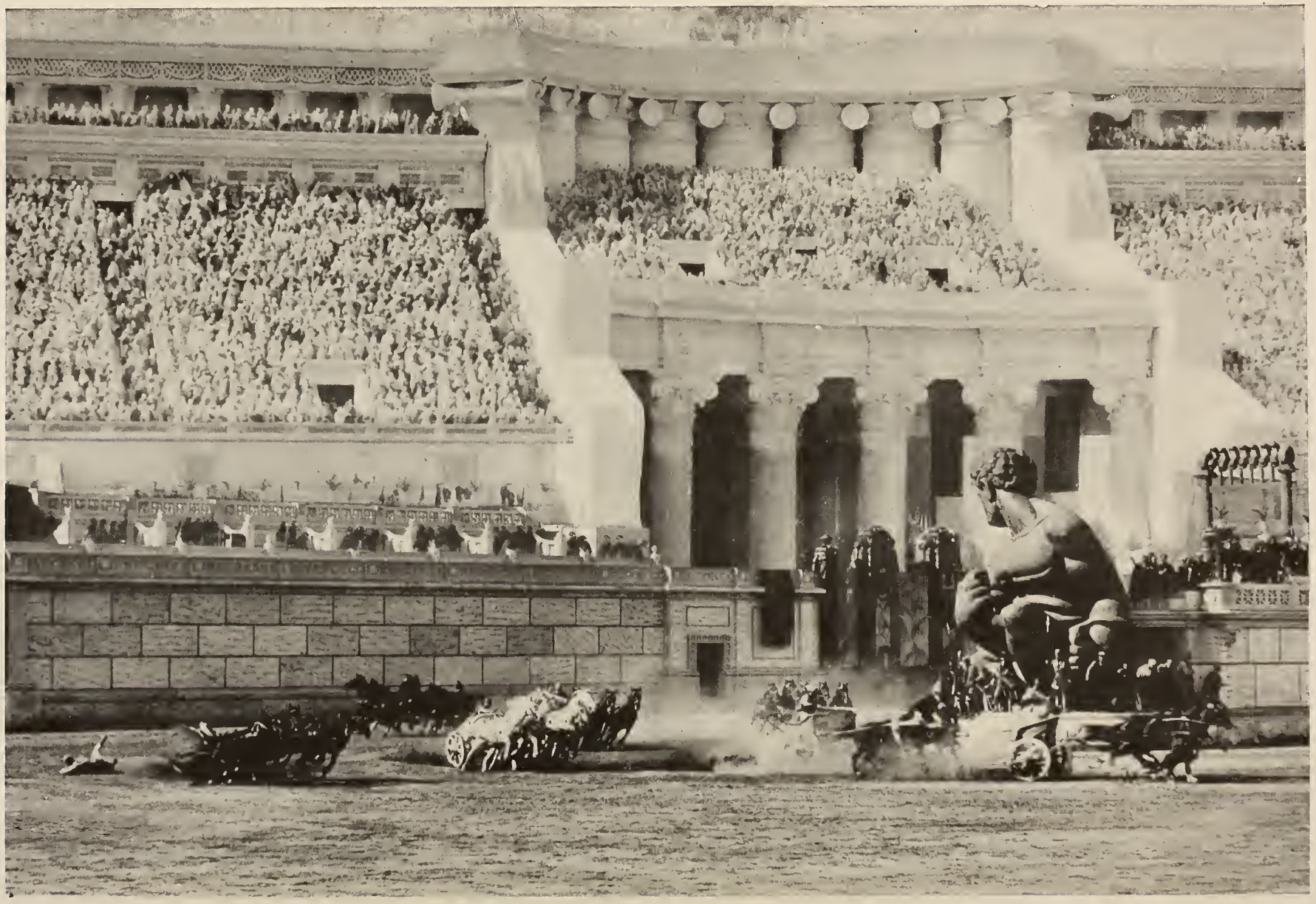
THE CHARIOT RACE in the Metro-Goldwyn-Mayer production "Ben-Hur," is an exceptionally fine representation of the ancient Roman sport. This scene was made in one of the biggest settings ever constructed for a motion picture production and thousands of persons were employed in the impersonation of spectators.

¶ The horses and the charioteers who drove them in the race, were put through a long and thorough training before this scene was attempted, in order to avoid serious accidents which usually marked the real races of this kind when they were held by the ancients.

¶ The driving of a chariot requires unusual dexterity. There are no springs to counteract the shocks of the uneven road or to assist in balancing the vehicle when turning corners. The charioteer standing in the chariot must balance it by swaying his own weight in counteraction to every inclination to overturn, and at the same time, keep his horses racing at top speed to avoid their being thrown by the chariot's body crowding upon their hoofs.

¶ These dangers, which often resulted in fatal accidents, were part of the spectacular thrill enjoyed by the multitudes who patronized the sport and in "Ben-Hur" the excitement that attended these races has been reproduced with great skill and remarkable realism.

¶ At the period of time in which the action of "Ben-Hur" takes place, chariots were used by the Persians, Egyptians and Assyrians as war vehicles. They were richly ornamented and equipped with sheaths to carry supplies of arrows. Little effective fighting could be done in a vehicle so difficult to manage, and the Romans discarded it as a war vehicle and used it purely in sports.



A Roman Holiday

—A scene from "Ben Hur"

A VISION of old China with its fields of rice and tea, its quaint flower gardens blooming in glorious profusions of colors; picturesque little bridges draped in wistaria, spanning oddly-shaped lily ponds alive with shimmering gold fish; pagodas hazily outlined on the distant opal sky; and over all the dream-compelling odor of incense.

¶ In this entrancing atmosphere "Mr. Wu" is presented by Metro-Goldwyn-Mayer with Lon Chaney in the title role, and Renee Adoree portraying his dainty little Chinese daughter Nang Ping; who, in attempting to span the great divide between East and West, finds a great tragedy where she believed there was only a great love.

¶ There is nothing more delightfully artistic than oriental compositions; or rather, the occidental conception of oriental composition. In Chinese settings there is a wealth of color and form.

¶ And in the field of fiction there are no stories more enthralling, than those dealing with the attempts of youth to gainsay Kipling's poetic declaration: "East is East and West is West and never the twain shall meet."

¶ Under the direction of William Nigh, gloriously beautiful Chinese backgrounds were employed in portraying the story of "Mr. Wu." A romance of bewildering emotions.

¶ Wu was a Chinaman of high station and ancient lineage. He had been highly educated in English universities and being well versed in the ways of the white races, we can imagine his thoughts as we see him standing in the ornamental doorway of his home, contemplating in sad surprise, the love affair between his daughter Nang Ping and the English boy, Basil Gregory. Wu knew that in finding this strange love, both lovers had come to the end of happiness and that for himself all earthly joy had ceased.

At the End of the Rainbow

—A scene from "Mr. Wu"

THAT LOVE knows no law and is bound by no convention save the sacred edits of its own impulse, is remarkably and beautifully illustrated in the story of Manon Lescaut as pictured by Warner Brothers in "When a Man Loves" with Dolores Costello in the role of Manon, and John Barrymore as her lover, the Chevalier Fabian Des Grieux.

¶ Down through the ages; through every social, political and sectarian attempt to control the basic emotion of the human race, love has remained ungovernable. It has ever rebelled against domination and this rebellion has saved humanity from mental and physical degeneration and ultimate extinction.

¶ In "When a Man Loves", Manon and Fabian are bound in that mystic bond of love that no power on earth can break. Manon, as portrayed by Dolores Costello, is a creature of dazzling charm and loveliness for whose favor king and courtiers gamble, bargain, intrigue and fight.

¶ Helpless in the hands of powerful betrayers Manon suffers first the indignities of a noble and then bestial cruelty on a prison ship to which she is vengefully condemned for her resistance. But through it all the love of Manon and Fabian remains firm and unaltered.

¶ On the screen the story is told in exceptionally beautiful scenes, one of which is shown on the opposite page. This scene of stage coach travel in France in the time of Louis XV. shows Manon arriving at the wayside inn where she arouses the covetous attention of the Comte de Morfontaine and her amour with the Chevalier Fabian Des Grieux begins.

¶ On the cover page of this issue is another scene from "When a Man Loves" which pictures the remarkable beauty of Dolores Costello and handsome John Barrymore.

Thirty Pieces of Silver —*A scene from "The King of Kings"*

"THE BLONDE SAINT" in which Lewis Stone and Doris Kenyon play the leading roles, is the first production to come from the new $2,000,000 First National Studio at Burbank, California. All the interior scenes of the Sicilian village, the villa, and the pagan temple seen in "The Blonde Saint" were photographed on the gigantic stages of this mammoth new motion picture studio.

¶ The outdoor scenes, of which one is shown on the opposite page, were filmed at picturesque Laguna Beach, California. The topography of this location is remarkably similar to Sicilian backgrounds and at this point a complete fishing village was constructed which in accuracy of detail is a pictorial reproduction of actual Sicilian life.

¶ Lateen-rigged sailboats drawn up on the beach, goats and black pigs roaming through the village, the islanders garbed in characteristic costumes, form an ensemble that lends color and realism to the romantic island described in the novel, "The Isle of Life" from which "The Blonde Saint" was adapted.

¶ Tony Gaudio who photographed this production, is an Italian by birth and his familiarity with the locations described in the story contributed much to the realism of the settings.

¶ Although this story deals with the love affairs of modern society persons, there is no suggestion of "jazz," or "flapperism". The events are pictured entirely in an atmosphere of the old world with touches of fanatic moral prejudices. In the supporting cast are Ann Rork, Gilbert Roland, Cesare Gravina, Malcolm Denny, Albert Conti, Vadim Uraneff, Lillian Langdon, and Leo White, under the direction of the Swedish director, Svend Gade.

The rescue

—A scene from "The Blonde Saint"

THE sublime beauty of pathos was never more clearly defined than in the late Charles Klein play, "The Music Master," which Fox has now produced as a motion picture drama under the direction of Allan Dwan.

¶ In a succession of poignant pictorial compositions this production reveals the aching void in the heart of a man when, enfeebled, on in years, with loved ones gone, he finds himself destitute of everything but dreams of bygone days.

¶ On backgrounds picturing the style of New York City in 1900, the story is told of an old music master in a pathetic search for his daughter, lost to him in infancy through the faithlessness of his wife. The slums of the lower east side, the characteristic missions, and the homes of the wealthy which graced the streets of the metropolis a quarter of a century ago, but which have almost disappeared in this age of skyscrapers, all lend artistic embellishment to the dramatic characterizations of "The Music Master."

¶ In many of the delicately composed scenes, the presence of the old music master is subtly suggested even though he is not actually seen in the grouping. Such a scene is the one entitled "Contentment" wherein the young lovers, happy in the exclusion of their own company, are yet seemingly dreaming of the lonely old man who, after long years of search, found his daughter only to lose her again.

¶ Alec Francis portrays the title role with Lois Moran in the character of his daughter and Neil Hamilton as her suitor. Others in the cast are: Norman Trevor, Charles Lane, William Tilden, Helen Chandler, Marcia Harris, Kathleen Kerrigan, Howard Cull, Armand Cortez, and Leo Feodoroff.

"Contentment"—Photo by Albin

—A scene from "The Music Master"

NIGHT LIFE in New York with its magnetic glitter of white lights and the magic of beautiful women. The Follies with its enchantment of youthful grace. The glamour of color and the sparkle of wealth, all contribute tones of vivacious beauty to the artistic settings of the First National picture "An Affair of the Follies."

¶ A famous stage, a fashionable restaurant, the sumptuous apartments of the modern millionaire, and the unpretentious home of the queen of the Follies are backgrounds for a story which draws aside the veil of notoriety and discloses the human side of Broadway.

¶ Virtue is not always enshrouded in a cloak of somber color. On the contrary, virtue being light-hearted is more often found in bright raiment and enshrined in merriment. "People are not always happy when they are good; but they are always good when they are happy"—In this axiom may be found the soul of the Great White Way and the real spirit behind the footlights where beauty is conscious only of its beauty and indulgent in the pleasure of artistic display.

¶ Billie Dove is an exquisite figure in the ensemble of feminine beauty with which the producer, Al. Rockett, has embellished an "Affair of the Follies." Lloyd Hughes is in the leading role opposite Miss Dove, and Lewis Stone portrays the pivotal character in the story.

¶ Prominent in the supporting cast are Arthur Stone, Arthur Hoyt, and Bertram Marburgh.

¶ "An Affair of the Follies" is an elaboration of a short story by Dixie Willson, staged under the direction of Millard Webb.

Rhythmic Beauty —*A scene from "An Affair of the Follies"*

ALL "the melodies of life fitted into a pictorial symphony" is the poetic designation given to "Sunrise" by F. W. Murnau, the celebrated German director, who has just completed the production of this picture for Fox. And it may be added that many of the scenes in "Sunrise" are whole pictorial symphonies in themselves.

¶ Here is a study in contrasts; in which light and shade has all the soul stirring appeal of music; wherein tragedy is seen in solemn shadows; unruly passion and hopeless resignation in cold gray tones, and the gaiety of peace, happiness and love in beams of radiant highlights.

¶ The Hermann Sudermann story, "A Trip to Tilsit," from which "Sunrise" was adapted, is a verbal reflection of a soul torn between good and bad impulses. And Murnau's interpretation of the theme is a melodious pictorial echo of mankind's passions and repressions.

¶ In the humble bedroom setting, reproduced on the opposite page, grim tragedy stalks in the figure of the man who, though maddened by the false hunger of illicit love, shrinks in the shadow; afraid to cross the beam of sobering light with its soul-awakening reflection of The Cross.

¶ In the masterful handling of this composition, the artistic genius of Murnau is seen at its best. In simple gradations of black and white, the pose of two figures discloses a powerful vision of the passions and frailty of man, and the eternal spirit that is ever present to council the human soul.

¶ Janet Gaynor plays the role of the young wife, George O'Brien is seen as the influenced husband, and Margaret Livingston portrays the woman actuated only by primitive instincts.

Temptation —*A scene from "Sunrise"*

THAT "WESTERNS" have moments of calm, peaceful beauty interspersed in their rapid-fire melodramatic action, is evidenced by the pastoral view of Tom Mix in a love scene with Carmelita Geraghty in "The Last Trail" presented by William Fox.

¶ The great west which the novelists have endowed with a smash-bang history and the historians have recorded in terms of blood-thirsty fiction, is in reality, the great garden spot of the universe steeped in majestic silence and silent majestic beauty.

¶ All the glorious conceptions of the artist fade into insignificance before this overwhelming display of natural beauty and no more wonderful setting for the finer emotions of life can be conceived than this marvelous stage arranged by nature.

¶ In the new school of motion picture direction, greater advantage is being taken of the West's amazing beauty in the composition of western stories. And in young America's awakening to a better appreciation of art, graphic accounts of the great west will lean more toward natural beauty than displays of gun fighting.

¶ This is evidenced in many scenes in "The Last Trail" which, while dealing with Indian uprisings, banditry and the heroism of pioneer days has much that is artistic in the composition of its incidental scenes.

¶ It must be acknowledged that Tom Mix is always an artistic figure on horseback and that his characterizations of cowboy life are picturesque. And it is reasonable to expect that in portrayals of the many other phases of hardy western life we may enjoy him in scenes of greater artistic compass.

¶ In the accompanying illustration from "The Last Trail" it is pleasing to see this exponent of fast action in a scene that charms by its spirit of tranquility. There is perfect harmony in the composition. It breathes of nature in a moment of happy contentment.

Harmony —*A scene from "The Last Trail"*

A VINEYARD in Normandy with its quaint, weather-beaten old farmhouse, its orderly rows of closely pruned grape vines, old fashioned crusher and wine press, in an artistic atmosphere of peaceful simplicity, is the dominant pictorial note in the Paramount production, "Barbed Wire," which has just been completed under the supervision of Erich Pommer, the German director, and Rowland V. Lee.

¶ Simplicity is the determining element in all art. Simplicity discloses truth; and the reflection of truth is the secret of great art. In its pictorial appeal this old vineyard in Normandy is a graphic ballad of nature in her simplest and most comprehensive mood. It is vibrant in magnetic contentment and alluring in the suggestion that here one may find rest that is refreshing and romance that is real.

¶ Most of the action of the play centers in this delightful setting of pastoral beauty although in theme the story deals with a phase of the world war wherein German prisoners, in the prison camps of the allies, suffer the noncombatant hatred of the French women and yet find romance in the confounding mystery of love which triumphs over victor and vanquished alike.

¶ "Barbed Wire" is an adaptation of the Hall Caine story, "The Woman of Knockaloe," in which Pola Negri portrays the role of the patriotic French girl, violent in her hatred of the enemy, and Clive Brook is seen as the imprisoned German soldier. Others in the cast are Claude Gillingwater, Einar Hanson, Clyde Cook, Gustav von Seyffertitz, Charles Lane, Ben Hendricks, Jr., and Norman Peck.

¶ This is the second American-made picture with which Erich Pommer has been associated and his unmistakable style is evident throughout the production.

A Vineyard in Old Normandy

—A scene from "Barbed Wire"

THE mysterious workings of destiny which gave to the American Colonies their great Commander-in-Chief, George Washington, is recalled pictorially in "Winners of the Wilderness"; a melodramatic version of General Braddock's campaign in the French and Indian War.

¶ George Washington, practically unknown and without especial distinction, was a colonel in the British army under the command of General Braddock when, in the summer of 1755, that gallant officer marched to the attack of Fort Duquesne in close military formation, against the advice of Washington who urged that an open Indian fashion be followed.

¶ Braddock, unused to Indian warfare and overconfident of established military tactics, paid the penalty with his life and thereby brought the name of George Washington into world-wide prominence and created a military hero for the American Colonies.

¶ Through the almost virgin forest, beautiful in beams of sunlight and gay with the singing of birds, the men under Braddock pressed on to Fort Duquesne, unconscious of the menace of red men trailing through unseen paths and lurking out of sight to the right and left of the marching line.

¶ Suddenly the Indians opened fire from the underbrush. The bright red coats and conspicuous hats of the soldiers made clear targets for the hidden savages and the line crumpled. General Braddock fell; mortally wounded; and Washington took command.

¶ Versed in the redman's style of warfare, Washington deployed in Indian fashion and saved the command from complete annihilation. This action is one of the most picturesque and dramatic scenes in "Winners of the Wilderness," a Metro-Goldwyn-Mayer production staged under the direction of W. S. Van Dyke.

Braddock's Army in the French and Indian War

—A scene from "Winners of the Wilderness"

THE barbaric splendor of a great Tartar ceremony as described by Jules Verne, the author of "Michael Strogoff," is one of the remarkable scenes in the motion picture production of this story presented by Universal Films de France.

¶ This scene pictures a vast assemblage of heterogeneous Asiatic tribes celebrating a Tartar victory over the Russian army in Siberia, in an orgie of savage fantasia.

¶ In an arena formed by magnificent tents of beautifully colored silks ornamented with plumes and designed more like gorgeous draperies for the interior of palaces than field service abodes for the chiefs of the Tartar horde, troupes of dancing girls and gigantic effigies of grotesque demons are seen performing weird gyrations supposed to interpret passages from the Koran.

¶ The dancing girls, all of Persian origin, are adorned with a profusion of jewels fastened to thin gauze drapery. Circles of silver about their necks and anklets of the same metal on their legs, tinkle in rhythm to the gracefully executed steps of their dancing.

¶ As a finale to the ceremony when, at darkness the scene is lighted by torches, men stripped to the waist, their bodies and arms colored in brilliant tones of red, yellow, blue and green, join the dancing girls. In the flickering light the swirling bodies of these painted men seem to surround the girls in a circle of vari-colored flames.

¶ The assemblage witnessing the ceremony is as picturesque as the performers. Here are seen the tribes of Turkestan mingling with Usbecks, Kirghiz, Afgans, Mongols, Persians and Arabs. And in the shelter of the great silk pavilions are the languid women of the harems gathered from all the countries of the East.

—A scene from "Michael Strogoff"

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CHARLES J. GIEGERICH, Editor and Publisher

Vol. 1. No. 3

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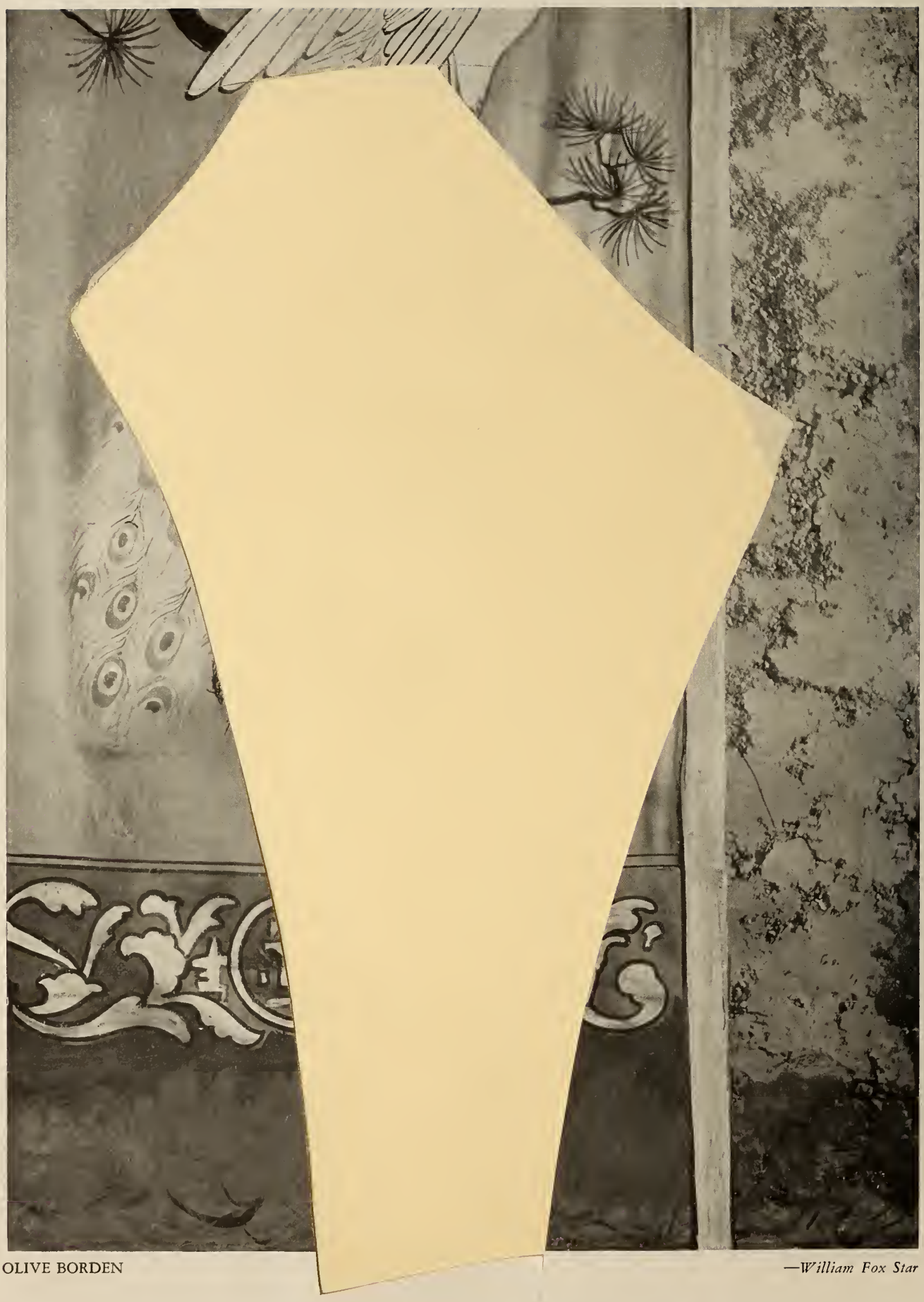
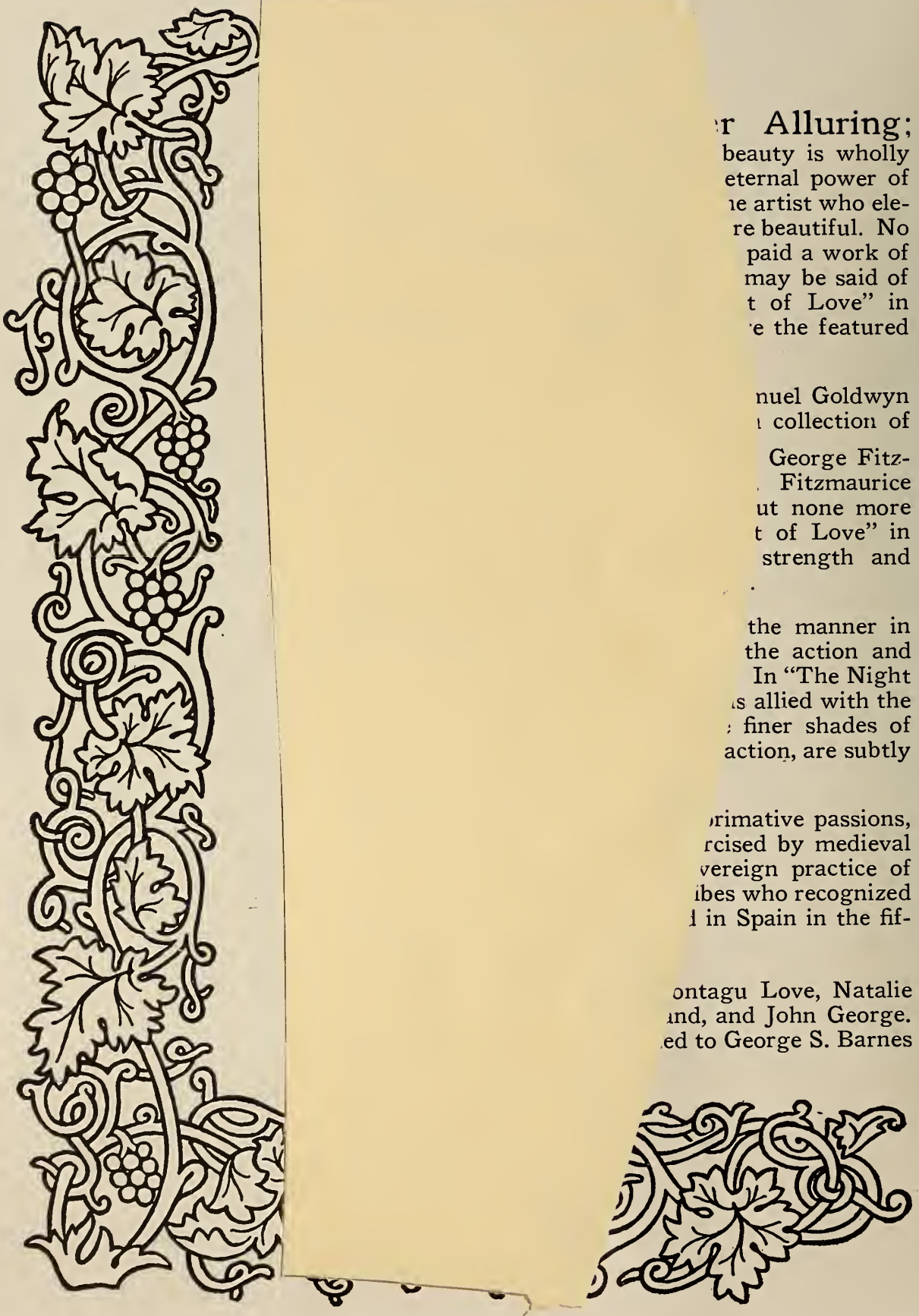


OLIVE BORDEN

—William Fox Star

GILDA GRAY

—*Famous-Players-Lasky Star*



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The Command

—A scene from "The Night of Love"

THE creation of laughter is an art in itself—an art and a power which has accomplished more in the civilization of humanity than science, invention, and all the dogmas in history. In laughter one finds contentment, and contentment is, or should be, the acknowledged aim of civilization.

¶ Evil thoughts and vengeful impulses are emotions which flourish in the chill of gloom and wither in the radiant warmth of humor. When humanity laughs it is good —and the more it laughs the further it draws away from those evils which stupid reformers and misguided legislators vainly seek to expel by the ancient method of law and enforcement.

¶ The worth of genius which stirs the world to laughter is beyond estimation—Its benefaction is beyond limit—Its only problem is to make itself comprehensive to all races and creeds—and in this Harold Lloyd has achieved unprecedented success through the employment of pictures for the expression of his rare genius.

¶ When humor takes form in pictorial art its guise is ideal and its power divine. That Harold Lloyd appreciates this fact is clearly shown in his motion picture productions. His stories are based on simple plots of human interest, staged in settings that are pleasantly artistic. The character he assumes is drawn from the ordinary walks of life and his adventures—which in real life are usually looked upon as misfortunes—are pictured as humorous happenings in Lloyd's philosophic laugh making.

¶ "The Kid Brother" is a splendid example of mirth in a dressing of pictorial beauty. The scene at the old well is a charming composition and there is a smile to be found in Lloyd's pose of shy admiration for the pretty girl portrayed by Jobyna Ralston.

Rustic Romance

—A scene from "The Kid Brother"

THE half savage exploits of warring Scottish clans of the 12th Century; the strenuous struggle for existence on barren lands; and the fierce battles of rival clans; in and about picturesque feudal castles; is the subject matter of the Metro-Goldwyn-Mayer production "Annie Laurie."

¶ Pictorially, the subject is rich in artistic appeal and the players selected by the producers are splendidly representative of the powerful, picturesque mountaineers who made Scotland famous for its fighting men.

¶ "Annie Laurie" is a picture of the men of clan Campbell and clan MacIan who harbor mutual hatreds over wrongs so old that their nature had been forgotten—the children of clan Campbell were taught to hate the MacIans, and the MacIans were reared to hate the Campbells, for grievances of which even the parents were ignorant. And so for centuries, pillage for clan glory, and assassination for clan honor was carried on by the kilted warriors of medieval Scotland; in much the same spirit as modern nations conduct war; but with the ancient, artistic color elements of battle axe and dagger; rather than the prosaic poisoned gases of civilized massacres.

¶ The romantic element in "Annie Laurie," pictures the love of Annie of clan Campbell, for John the Great; the handsome, stalwart young chieftan of clan MacIan who is quite as fascinating in appearance as the famous "Shiek" and equally as audacious in impulsive love making.

¶ Lillian Gish is in the title role supported by Norman Kerry, Hobart Bosworth, David Torrence, Creighton Hale, Brandon Hurst, Patricia Avery, Joseph Striker, Russell Simpson and Frank Currier—Oliver Marsh photograph—the production under the direction of John Robertson.

The Oath of Vengeance

—A scene from "Annie Laurie"

ARTISTIC splendor distinctive of the Italian renaissance when life in Rome under the rule of the Borgias was a continuous carnival of luxurious *licentia,* is seen in glorious profusion in "Don Juan" in which remarkably beautiful settings contribute immeasurably to the romantic theme of the production.

¶ Just as the ancient Romans established Venus as the goddess of love, so have the dramatists, authors and poets of the past four centuries established Don Juan as the god of love. And now the dramatic artistry of John Barrymore has established the fabulous reputation of the great lover in the world's newest art.

¶ Since Gabriel Tellez, a Spanish monk in the sixteenth century, created the character of "Don Juan" in a play entitled "El Burlador de Sevilla," many stories, operas and poems have been written with this fascinating character in the heroic role, but it has remained for the motion picture art to visualize the romantic piracies of Don Juan against backgrounds of preeminent magnificence.

¶ Essentially "Don Juan" is a story of a handsome, irresistible man and many beautiful women; and the cast of the motion picture production includes such screen beauties as Mary Astor in the leading role opposite John Barrymore, Estelle Taylor as "Lucretia Borgia," Helene Costello, Myrna Loy, Jane Winston, Phyllis Haver and June Marlowe. Alan Crosland directed the production with Gordon Hollingshead officiating at the camera.

¶ In producing "Don Juan" Warner Brothers have idealized and glorified incarnate beauty in a pictorial atmosphere of exquisite artistry. The backgrounds, the costuming and the masterly lighting effects are all reminiscent of the picturesque age in which the story is laid.

A Borgian Banquet

—A scene from "Don Juan"

HEART hunger and spiritual thirst for sympathy; reflected in compositions of vivid dramatic power; compose the artistic structure on which the story of "White Gold" is presented by the De Mille Pictures Corporation with Jetta Goudal featured as its star.

¶ The scenic presentations of "White Gold" are exceptionally allegoric in portraying the great, suffocating loneliness which depresses humanity when deprived of life's greatest comforts—love and human understanding.

¶ In them are seen life's dominating emotions—happiness and sorrow—In the composition on the opposite page sorrow sits in dejection and misunderstanding is pictured in the void between the man and the woman.

¶ In producing "White Gold" the De Mille Studio has employed the full power of art to entertain and enlighten. In its scenes are to be found the visible reflection of physical hunger and thirst, and the vivid suggestion of a starving heart and a parched soul.

¶ Superficially, "White Gold" is a drama of sheep ranching in the vast wilderness of the Great West, in which the frontiersman struggles heroically to protect his flock from the ravages of desert-like droughts and to build a home for himself in the heart of nature. But the protection of his sheep is not more vital than the protection of his home. And the water to save his flock is seen as not more important than the fountain of sympathy to sustain love.

¶ "White Gold" is a pictorial adaptation of a play by J. Palmer Parsons. It was directed by William K. Howard and photographed by Lucien Andriot. The cast in support of Jetta Goudal includes Kenneth Thomson, George Nichols, George Bancroft, Robert Perry, and Clyde Cook.

Heart Hunger

—*A scene from "White Gold"*

A VIEW of old Paris with its narrow streets winding like crevices through a mass of dull gray stone—Houses protruding in architectural disarray, with overhanging window casements and dark porticos where visions of gallantries, intrigues and tragedies are conjured in mysterious shadows—is part of the appealing endowment of art with which Warner Brothers have invested their production "When a Man Loves."

¶ In this artistic drama are seen the narrow, uneven sidewalks on which common subjects stepped aside to let swaggering courtiers pass while sullen men repressed frowns and sodden beggars lifted voices in appeals for alms—Little shops dimly lighted through small window panes; where great nobles came to abuse the servile shopkeepers while purchasing trinkets for fair ladies; or to pretend purchasing while really seeking an amourette with a maid of the bourgeoisie.

¶ There is particular charm in the contrast of color in this scene. The simplicity of feminine attire and the somber tones of the architecture are in artistic rivalry with the bright colors and fancy dress affected by the noblemen of the period. And there is a wealth of romance in the reflection that affectation in dress was characteristic of the greatest swordsmen and the most fearless fighters in the reign of Louis XVI.

¶ In the scene reproduced on the opposite page the beauty of dainty Dolores Costello supplies the appealing note of femininity to the composition—Warner Oland portrays the arrogant noble. John Barrymore is the star in "When a Man Loves," which is an adaptation of "Manon Lescaut," produced under the direction of Alan Crosland. The photography is the work of Byron Haskins.

The Laborers

—A scene from "The Big Parade"

ALTHOUGH moral oppression and social persecution are customs of bygone generations and forms of inherited savagery which most of the passing generation has abandoned, Victor Hugo's "Les Miserables" will live forever as an expose of bigotry and an indictment of an age of fanatic insanity in which barbarism was mistaken for civilization and intolerance accepted as a mark of culture.

¶ There is no doubt that "Les Miserables," as a work of literature, played an important part in breaking down society's hypocritical attitude toward women and its savage treatment of man's transgressions. And now in the animated form of pictorial art Victor Hugo's great story will extend its enlightening influence. It will be comprehended by the illiterate and carry to the bigoted, visual evidence that "to err is human; to forgive is divine."

¶ This production, presented in the United States by Universal, was produced in France under the direction of Henri Fescourt with artists from the leading Parisian theatres in the principal roles. The cost of the production was in excess of twelve million francs, and a year was spent in filming the six thousand scenes from which the production was assembled in its completed form.

¶ The interior scenes were made at Vincennes and Joinville Le Pont, near Paris, and the exterior settings are actual views of the locations described by Victor Hugo. These are principally in the town of Digne and at Montreuil-sur-Mer where streets and public places which had undergone changes were reconstructed to conform with their appearance in the year 1815.

¶ It is regrettable that but few of the still pictures secured during the production of "Les Miserables" are of sufficient artistry to warrant publication. The production itself is undoubtedly adequately staged, but of the available still pictures, the composition on the opposite page is probably the best.

Monsigneur's Outing —*A scene from "Les Miserables"*

COURTSHIP and Marriage and even love itself, affects styles—or is affected by styles distinctive of each succeeding age and period of human progression. The attitudes and actions of young lovers have never been similar to those of "grandma's day;" but regardless of form and mannerism, the ways of elemental love are always charming and of vast interest to all the world.

¶ A love affair differing widely in style from the present motif of syncopated wooings and saxophonic wedding nights; is pictured in the Fox production, "The Music Master." A story set in the atmosphere of New York City a scant thirty years ago, when homes were institutions and brides their emblems of sanctity—rather than kitchenette embellishments as in this age of capricious one-room furnished-apartments.

¶ A notably artistic conception of the young lovers in "The Music Master" is the picture of their first moments alone as man and wife. In the modest dress of the period, the homelike setting of the room, the soft candle light, and in the venerating embrace of the bride and groom; there is a soft strain of tender romance—a gentle intonation of two souls in perfect harmony—happy and contented in being—alone at last.

¶ In "The Music Master" there is another romance—a tragic one—in the pictorial story of the aged musician; bowed in sorrow by a dishonored wife. Grieving in his heart but cheering all those about him by the melody of his cherished violin. This part is played by Alec B. Francis. Lois Moran is seen as the bride, and Neil Hamilton the groom.

¶ The production was staged with special art studies by Albin, under the direction of Allan Dwan.

Alone at Last—*Photo by Albin* —*A scene from "The Music Master"*

WITH gondolas gliding on placid waters between sheer walls and stately colonnades that seem to have absorbed the soul of ancient glories and to reflect the spirit of eternal romance in the depths of the canals—Venice in serene beauty and in carnival attire contributes its artistry to the backgrounds of the First National production, "The Venus of Venice."

¶ The artistic aspect of Venice exerts a strange influence over even the most prosaic of natures. It causes the austere to think of tender love serenades and the humble to contemplate the most extravagant romances. Venice and things Venetian are infectious in a malady of love-madness which seems more virulent with the passing of the ages and more communicative to those passing on in age—at least the novelists, poets and some historians tell us so. And the scenarist contributes to the fabulous renown of the city in the Adriatic lagoon, in the presentation of "The Venus of Venice."

¶ This is a Marshall Neilan production that recounts the infatuation of an American artist for an attractive young feminine crook who tries to be good but continues to be bad in spite of the painter's reformatory efforts. Constance Talmadge plays the role of the Venetian "bobbed haired bandit" whose felonious habits cause consternation for her lover and embarassment for his American fiance, in addition to keeping the police busy.

¶ Antonio Moreno portrays the enamoured American artist at the head of a supporting cast which includes Julanne Johnston, Edward Martindel, Michael Vavitch, Arthur Thalasso, Carmelita Geraghty, Tom Ricketts and Hedda Hopper.

Romance —*A scene from "The Venus of Venice"*

QUAINT romances along the Mississippi River in the days before the slave question plunged the nation into civil war, are recalled in many views in the Universal Picture "Uncle Tom's Cabin" and the picturesque old side-wheel river boats which swept so majestically up and down the Mississippi in the days of its greatest glory add a touch of artistic realism to the production.

¶ The coming and going of these big, gaily painted boats were gala events in plantation life. When they rounded the many bends in the big river and came into view through the trees, dramatic life was given to the sluggish stream. There was always bustle, music and gaiety aboard and at the shriek of the landing whistle, the activity of the boat spread contagiously to the drowsy plantation negroes on shore and monotony gave way to joyous excitement as long as the old side-wheeler remained in sight.

¶ The old side-wheeler seen in "Uncle Tom's Cabin" was the last of the famous fleet which glorified the Mississippi in the days when Mark Twain was a pilot. It was destroyed as it lay at the levee in Memphis shortly after it had played its part in the Universal production and all that now remains of this picturesque fleet are memories and southern traditions with which the "Kate Adams," the "Natchez" and the old "Robert E. Lee" are inseparably associated.

¶ In "Uncle Tom's Cabin" the river boat of slave days figures prominently in the action and the introduction of an authentic boat of the period lends historic value to the motion picture production.

¶ This is a Harry Pollard production in which the negro player, James B. Lowe, portrays the character of Uncle Tom. George Siegman plays Simon Legree and Virginia Grey is seen in the character of Eva.

On the Mississippi —*A scene from "Uncle Tom's Cabin"*

ALLURING harmony in form and color is the distinguishing feature of the ancient settings in which Christianity was born. And in the domain of artistic composition nothing more appealing has ever been conceived than the actual scenes amidst which Jesus of Nazareth preached to the multitude.

¶ In reproducing the scenes of Biblical history for "The King of Kings," Cecil B. De Mille constructed many of these impressive settings, including the great temple of Jerusalem in all its massive grandeur, the halls of Pilate and Herod, and the streets of Nazareth and Judea. All of which, entirely aside from the dramatic action shown in them, are individually and collectively splendid works of art.

¶ The scenes in the great temple at Jerusalem showing the multitude worshiping Jehovah or the money lenders plying their profession are, like the scenes before Pilate and Herod and on Calvary at the Crucifixion, remarkable perspective compositions in which realism assumes artistic eloquence.

¶ The splendid collection of still pictures of "The King of Kings" are remarkable examples of the co-ordination of theme and settings—the backgrounds are in perfect harmony with the spirit of the action.

¶ In certain street scenes in Nazareth and Judea there is a softness of form and delicacy of coloring that is romantic in composition. And in them is set the sublime Biblical romance of righteousness and spiritual love.

¶ The superb artistry evolved in the production of "The King of Kings" is to be placed to the credit of a whole organization of research workers, scenic experts, designers, costumers, students of Biblical history, photographic experts and dramatic artists all working under the personal supervision and direction of Cecil B. De Mille.

Anno Domini

—A scene from "The King of Kings"

UNDER starry skies in the stillness of the night tremulous with the rustling whispers of unseen life—in the night air scented with the dewy distillation of wild flowers, grass and new mown hay —there is an exalted appeal to the senses which thrills and inspires, and yet defies description.

¶ Under its magic spell love is born and finds expression in clasped hands and silent caresses. And emotions that are strange and profound beyond expression, are awakened by nature's magnificent spectacle of creation.

¶ The art of nature is overpowering in its grandeur. It can be appreciated only in silent contemplation. It is infinite in its expression of infinity and mystifying in its display of eternal mysteries.

¶ A pictorial reflection of this sublime artistry is seen on the opposite page in a scene from the Universal picture "Alias the Deacon," in which June Marlowe and Ralph Graves are pictured as the lovers sitting entranced by the enchantment of Nature's beauty.

¶ "Alias the Deacon" is a "small town" story in which rural scenes play an important part as expressive backgrounds for the action. It is an adaptation of the stage play of the same title by John B. Hymer in which Jean Hersholt portrays the character of a pious appearing "deacon" who in reality is a clever card sharp that turns the tables on the town gamblers who attempt to take advantage of his seeming unsophistication.

¶ Ralph Graves and June Marlowe head the supporting cast which includes Myrtle Stedman, Ned Sparks, Lincoln Plummer, Tom Kennedy, and Maurice Murphy. Edward Sloman directed the production and Gilbert Warrenton is credited with the photography.

Enchantment

—A scene from "Alias the Deacon"

ADOLPH ZUKOR—*Creator of Idols and Ideals*

The first of a series of articles on the great personalities whose genius guides the motion picture art.—*The editor.*

BY MERELY changing the names of the characters and modernizing the story, the *Arabian Nights* tale, *"Aladdin and the Wonderful Lamp"* may be read as the story of Adolph Zukor; builder of idols and ideals—dean of the masters of art in the magic world of motion pictures; and president of the Famous Players-Lasky Corporation.

Aladdin had a wonderful lamp that brought him fame and fortune and the realization of his fondest dreams — Adolph Zukor had *an idea* in which there was genius quite as marvelous as the fabled lamp. Like *Aladdin,* Zukor encountered trials and tribulations on his journey into the strange and uncultivated field of motion pictures. He had his prized possession copied and stolen, but retrieved it to accomplish the amazing results we now behold in the form of pictorial art on the screen and in the marvelously beautiful motion picture theatres which stand like actual creations of the magic palaces in the *Arabian Nights.*

ADOLPH ZUKOR

The magic of the fabulous lamp is, in reality, the magic of an idea; and its "genius" is the genius of thoughtful application—Adolph Zukor possessed a great idea and the mentality to employ it in *Aladdin-like* accomplishments. He brought forth from the caverns of obscurity, priceless gems in the form of art. He presented beauty in a new form to the world for the world's entertainment without himself realizing its real intrinsic value; and his international fame and vast fortune are but the results of natural genius.

Many idols of the screen owe their fame to the genius of Zukor. Their beauty, grace, and the charm of individual personality, belong to the star alone; but credit for their elevation to public attention belongs to the vision and judgment of Adolph Zukor. No idol stands higher than the pedestal on which it rests; and the pedestal on which most if not all screen stars are glorified, is the pictorial and dramatic ideal conceived by the small, modest, soft-speaking man who, fifteen years ago was poor and unknown—a prophet without fame—ignored by the powers who were ignorant of their power and of the great possibilities of the undeveloped screen novelty which they then controlled.

The old powers of the motion picture industry, known as the Biograph, the Vitagraph, Lubin, Selig, and Essanay who would not listen to the plans of progress voiced by the modest, soft-spoken little man with the big idea, have, have in less than fifteen years, passed on into almost forgotten history—and the motion picture which they exploited as a "catch-penny" novelty, exhibited in dingy store theatres, has become an expression of magnificent art and an art of magnificent expression, nourished and developed on Adolph Zukor's idea of beautiful photography portraying famous plays enacted by famous players.

Biograph, Vitagraph, Lubin, Selig and Essanay were the pioneers in the motion picture field. But their pictures were all of short length, crudely made, and wretchedly exhibited—so wretchedly in fact, that protests were made against the vile conditions existing in the dark, unsanitary places where pictures were shown, medical authorities denounced the flickering exhibitions as destructive of eyesight, and public clamor for the abolishment of motion pictures was mounting to threatening proportions when Adolph Zukor came with the idea that probably saved the great new art from oblivion.

To meet success in a field flourishing in public favor, is like a prospector striking a bonanza—it is a matter more of luck than fortitude or ability. But to enter a field when it is threatened with destruction requires the courage of inspiration and the inspiration of courage. And it was at such a time in the progress of motion pictures that Adolph Zukor made his appearance—a poor young man with but a few hard earned dollars, the loss of which would have been a crushing personal calamity.

He faced not only the threatening public attitude, but the monopolistic antagonism of the companies who owned and controlled motion pictures, entrenched behind a formidable wall of patent rights. They would neither listen to propositions for the betterment of their pictures, nor tolerate the production of pictures by any one other than their own number.

Their patent rights were extended even further than the production of pictures. They manufactured the projecting machines used in all theatres, and these were sold under agreements with the exhibitors which forbade the showing of any pictures not bearing their trade-marks under penalties which would, in effect, close any of the little theatres showing an independently made motion picture.

Failing to interest the old motion picture producers in making better pictures, forbidden to engage in making them on his own account, and confronted by the difficulty of having them exhibited should they be made by himself, Zukor's inspired idea of presenting famous plays, the world's greatest stories, and the famous players on the motion picture screen, met with resistance and discouragement on all sides. And fostered by a man of less resolution and genius, the idea that made motion picture art the great thing it is today, would have perished and with it, in all probability, the motion picture itself.

There is a strange element of fatality in all human endeavor —every worthy thing finds a genius to guide its success and all who oppose this guiding genius go down in defeat. All those who opposed Zukor have fallen—all who joined with him

(*Continned on last page*)

GRETA GARBO —*Metro-Goldwyn-Mayer Star*

STUDIO ACTIVITIES—*Pictures in the Making*

A summary of the players and the pictures now in production at the various motion picture studios.

A WIDE VARIETY of subjects are now in course of production and many exceptionally artistic creations may be expected during the spring and summer months.

Scenes from these new productions will be published in early issues of the MOTION PICTURE ART PORTFOLIO.

FOX IS PRODUCING several interesting subjects, including:

OLIVE BORDEN in "The Joy Girl" under the direction of Allan Dwan.

ALMA RUBENS in "The Heart of Salome" with Walter Pidgeon and Holmes Herbert under Victor Schertzinger's direction.

BUCK JONES in "The Holy Terror," directed by Lambert Hillyer.

"CARMEN" featuring Dolores del Rio and Victor McLaglen under Raoul Walsh's direction.

"IS ZAT SO" featuring George O'Brien, Edmund Lowe and Kathryn Perry under Alfred E. Green's direction.

"CRADLE SNATCHERS" with Louise Fazenda and J. Farrell MacDonald under Howard Hawks' direction.

"7TH HEAVEN" with Janet Gaynor and Charles Farrell under the direction of Frank Borzage.

METRO-GOLDWYN-MAYER studios are busy on:

"OLD HEIDELBERG" starring Ramon Novarro and Norma Shearer under the direction of Ernst Lubitsch.

"THE TRAIL OF '98" with Ralph Forbes. Tully Marshall and Harry Carey under Clarence Brown's direction.

"THE 13TH HOUR" with Lionel Barrymore and Jacqueline Gadsden under Chester Franklin's direction.

"ON ZE BOULEVARD" with Renee Adoree and Lew Cody under Harry Millarde's direction.

"BECKY" with Sally O'Neil, Owen Moore and Gertrude Olmsted under John P. McCarthy's direction.

"CAPTAIN SALVATION" with Pauline Starke, Lars Hanson, Marceline Day, Flora Finch and George Fawcett under John S. Robertson's direction.

DE MILLE-METROPOLITAN studios are engaged in producing:

LEATRICE JOY in "Vanity" with Alan Hale and Charles Ray under Donald Crisp's direction.

VERA REYNOLDS in "The Little Adventuress" with Victor Varconi, Phyllis Haver and Theodore Kosloff under William De Mille's direction.

JOSEPH SCHILDKRAUT in "The Heart Thief" with Lya de Putti, Robert Edeson and Eulalie Jensen under Nils Olaf Chrisander's direction.

"TURKISH DELIGHT" with Julia Faye and Rudolph Schildkraut under Paul Sloan's direction.

"THE KING OF KINGS" Cecil B. De Mille's personally directed production has been completed and is now being edited under Mr. De Mille's supervision.

FAMOUS-PLAYERS studios are active in the production of:

"BARBED WIRE" starring Pola Negri under Rowland V. Lee's direction.

"WHIRLWIND OF YOUTH" with Lois Moran also under Rowland Lee's supervision.

"WEDDING BELLS" with Raymond Griffith under Earle Kenton's direction.

"ARIZONA BOUND" with Gary Cooper under John Waters' direction.

"WINGS" with Charles Rogers and Clara Bow under William Wellman's direction.

"THE WAY OF ALL FLESH" with Emil Jannings and Belle Bennett under Victor Flemming's direction.

CLARA BOW in "Rough House Rosie" under Frank Strayer's direction.

ED WYNN in "Rubber Heels" under Victor Heerman's direction.

EDDIE CANTOR in "Special Delivery" under William Goodrich's direction.

BEBE DANIELS in "Senorita" under Clarence Badger's direction.

W. C. FIELDS in a production not yet given a title, under Gregory La Cava's direction.

"FASHIONS FOR WOMEN" starring Esther Rawlston under Dorothy Arzner's direction.

"THE BIG SNEEZE" with Wallace Beery under the direction of James Cruz.

FIRST NATIONAL studios are producing:

"THE SUNSET DERBY" with Mary Astor and William Collier, Jr., under Albert Rogell's direction.

"THE TENDER HOUR" with Billy Dove, Ben Lyon, Montague Love, Laska Winters and T. Roy Barnes under George Fitzmaurice's direction.

COLEEN MOORE in "Naughty but Nice" with Donald Reed under Millard Webb's direction.

RICHARD BARTHELMESS in "The Patent Leather Kid" with Molly O'Day under Alfred Santell's direction.

"BABE" RUTH in "Babe Comes Home" with Anna Q. Nillson under Ted Wilde's direction.

LOIS WILSON and SAM HARDY in "Broadway Nights" under Joe Boyle's direction.

ADOLPH ZUKOR—*Creator of Idols*

(*Continued from preceding page*)

achieved success—and many who left him have passed from the heights into oblivion.

Adolph Zukor's first effort in the presentation of motion pictures was the importation of a French film, "Queen Elizabeth," played by Sarah Bernhardt which he was permitted to exhibit to motion picture theatres because it was a foreign made product which did not conflict with "trust owned" rights. The picture was a novelty in being five reels in length, and a sensation because of its famous star.

Permission to make or exhibit other pictures was denied; but with indications pointing to fallacies in the patent rights of the movie combine, Zukor, with the cooperation of Daniel Frohman, organized a little corporation, named after his idea, the Famous Players Film Company, which produced as its first picture "The Prisoner of Zenda," starring James K. Hackett. This was followed by James O'Neill in "The Count of Monte Cristo," Lillian Langtry in "His Neighbor's Wife" and Mrs. Fiske in "Tess of the D'Urbervilles."

Then came the development of Mary Pickford as a great screen star following her appearance in "The Good Little Devil," and the presentation of productions starring Cyril Scott, William Farnum, John Barrymore, Gaby Deslys and many other famous players, in pictures of a length, style and quality which established the criterion for present-day productions.

With the development of the pictures came the development of new stars. On pedestals of Famous Players productions a long and imposing list of players took places as famous screen idols. These past and present idols include Mary Pickford, Douglas Fairbanks, Wallace Reid, Rudolph Valentino, Olive Thomas, Betty Compson, Bebe Daniels, Gloria Swanson, Conway Tearle, Milton Sills, Lon Chaney, Thomas Meighan, Theodore Roberts and a host of others.

While creating stars and weaving his ideals into a marvelous art to entertain the cultured as well as the mass of humanity, the genius of Adolph Zukor spread its constructive power to the creation of beautiful theatres to worthily present this new art to the public. And under his leadership and influence the standard of the motion picture theatre advanced from tiny, tawdry, wretched little store theatres, to magnificent palaces where princely entertainment costing fortunes to produce are presented at trifling cost to the public.

The stars of the motion picture screen now shine with marvelous brilliancy over all the world—their faces are known to countless millions and their personalities sway the emotions of all mankind—their artistry and their charm is unchallenged, but a measure of their success is due the great star that shines in dazzling brilliancy *"behind"* the screen—to the poor young man with the wonderful idea—Adolph Zukor.

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Here are five questions. The best set of answers to them will win *a prize that money could not buy*. The man who sends the best set of answers will receive the guitar I used in "Lovers" and a cash prize of $50.

And for the best set of answers from a woman, Alice Terry will give the earrings she wore in the same picture and a cash prize of $50. The next fifty lucky ones will receive my favorite photograph especially autographed by yours cordially,

Ramon Novarro

Ramon Novarro's Five Questions

1 In what recent production does Lon Chaney appear without his usual makeup?

2 What do you think of M-G-M "Historical Westerns" such as "War Paint" and "Winners of the Wilderness" starring Tim McCoy? (Not more than 50 words.)

3 Who directed "Flesh and the Devil"? and name two of his previous productions.

4 Name a brother or sister of the following screen players, Marceline Day, Lionel Barrymore and Owen Moore.

5 What photoplay holds the world's record for length of run and name two other pictures next in length of run.

Write your answers on one side of a single sheet of paper and mail to **Metro-Goldwyn-Mayer, 1540 Broadway, New York.** All answers must be received by May 15th. Winners' names will be published in a later issue of this magazine.

Note: If you do not attend the picture yourself you may question your friends or consult motion picture magazines. In event of ties, each tying contestant will be awarded a prize identical in character with that tied for.

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CHARLES J. GIEGERICH, Editor and Publisher

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Artistic Melodrama

WITH the exception of the Cecil B. De Mille presentation "The King of Kings" which recounts Biblical history, the leading motion picture producers have, for the present at least, turned from subjects of an historical nature, to the production of fiction with an international flavor.

Foreign backgrounds and alien customs predominate in the best of the new picture plays, and melodramatic treatments have been given to even the humorous subjects.

Backgrounds representative of Spain, France, Italy, Hungary, Jerusalem and America are seen in the collection of motion picture scenes reproduced in this issue of Motion Picture Art Portfolio. And the wide pictorial range is supplemented by a variety of themes equally as interesting. Comedy and tragedy are about equally divided in the stories, and the dominant human impulse; love, is presented in many phases.

The fiery, passionate love of the Latin is pictured in two stories with Spanish settings; tender romance is found in two subjects dealing with the French; tragic loves are disclosed against backgrounds of Hungary and ancient Jerusalem; a hoyendish affair of the heart is unfolded in an Italian atmosphere; love themes ranging from sweet simplicity to an *affaire d'amour* of effete aristocracy are recounted in the pictures dealing with American life; and the universal impulse, spiritual love, is visualized in the Biblical story set in ancient Judaea.

While melodramatic action predominates the new screen presentations, all the subjects are of an high artistic order. The costumings are particularly colorful; the backgrounds are exceptionally pleasing; and the various groupings are eloquent in making the themes comprehensive.

Effective use of intense shadows and brilliant highlights are seen in the photographic reflection of many of the scenes, and genuine artistic genius is displayed in the composition of several subjects reproduced in this issue. These subjects are especially noteworthy as displays of artistic beauty in combination with dramatic values. Their beauty appeals to the senses and their subtle suggestion of reality entrances the imagination.

For the Information of Motion Picture Fans and Art Collectors **the contents of previous issues of MOTION PICTURE ART PORTFOLIO will be found on the last page of this issue.**

MARGARET LIVINGSTON

- William Fox Star

PHYLLIS HAVER —*Metropolitan Pictures Star*

ESTHER RALSTON —*Famous Players-Lasky Star*

The Altar of Conscience

—Vilma Banky in a scene from "The Night of Love"

THE PRIMITIVE Passions of nomadic tribes that sullenly obey, or pretend to obey, the laws of the lands through which they travel, but secretly recognize no laws nor moral codes other than the ancient customs and rites of the gypsy, is the interesting subject portrayed in the Metro-Goldwyn-Mayer production "The Unknown."

¶ Spanish backgrounds and especially the background of a Spanish-Gypsy circus with its tents and gaudy wagons in which the performers live, lend an element of distinct color to the artistic scenes which make up the production. The character portrayals are, in themselves, exhibitions of splendid artistry.

¶ The story which was written and directed by Tod Browning, deals with subtle intrigues in the caravan of a circus and the intimate associations of prodigies, human monstrosities, and beautiful women. And while there is a love theme in its plot, the story is a character drawing of a strange people, their unconventionality, and their craftiness.

¶ Lon Chaney is starred in the title role, "The Unknown"; an "armless" wonder who, using his feet, thrills the circus crowds with exhibitions of knife throwing at a beautiful girl used as a target which he barely misses as he surrounds her with a frame of long keen knives.

¶ The girl is the center of a love triangle in which "The Unknown" and "the strong man" are rivals. The struggle for possession of the girl is an unusual combat between the gallantry and strength of a handsome man, and the weird, hypnotic cunning of a grotesque freak of nature.

¶ Joan Crawford is seen as the girl, and Norman Kerry portrays the "strong man." Nick De Ruiz plays the role of the circus owner and John George appears as a dwarf.

Gypsy Lovers

—Norman Kerry and Joan Crawford in a scene from "The Unknown"

THE beautiful effects being introduced into the production of melodramatic "western" picture plays are seen in the artistic desert scenes from "Somewhere in Sonora" the First National picture produced by Charles R. Rogers with Ken Maynard in the starring role.

¶ The picture shown on the opposite page is an impressive conception of the majestic solitude and the vivid grandeur of the great American desert. The beauty of this mighty waste of shifting sand mountains and weird cactus growths, is unexampled anywhere else on earth. And the chimera of rain in the form of snow-white cloud banks which occasionally drift over this vast sun scorched area, add artistic touches to its magnificent desolation.

¶ To obtain the full value of the delicate shades of color, Sol Polito who photographed "Somewhere in Sonora" used specially prepared film, particularly sensitive to the most delicate shades of color and the beautiful cloud effects, deep shadow and the illusion of distance are due to this process.

¶ The story told in "Somewhere in Sonora" is based on the record[illegible] used as a target which he b[illegible]n, and the outlawry that f[illegible]s her with a frame of long ke[illegible]om the United States into [illegible] American bandits are p[illegible]

¶ The girl is the center of a love t[illegible]rast is drawn between Unknown" and "the strong man" Mexicans who assisted gle for possession of the girl is an u[illegible] the gallantry and strength of a h[illegible] weird, hypnotic cunning of a grote[illegible]ing role opposite Ken [illegible]horse Tarzan, is given

¶ Joan Crawford is seen as the g[illegible]r the direction of Albert portrays the "strong man." Ni[illegible] of the circus owner and John [illegible]

Desert Twilight

—A scene from "Somewhere in Sonora"

THAT "Seventh Heaven", the acme of happiness, is a mental region at an altitude but a step higher than one's present circumstances, is illustrated pictorially in the William Fox production, adapted from John Golden's successful stage play.

¶ The story told in "Seventh Heaven" conjures the comforting thought that the lower one may be in the social scale, the easier it is to reach the heights of perfect contentment. This fact is illuminated by Austin Strong, the author of the drama, who has taken his hero from the lowliest of humans; a sewer man of Paris.

¶ The "sewer rat" known as Chico, is "a very remarkable fellow." He thoroughly believes that a man is exactly what he believes himself to be. Chico is a very remarkable fellow—he says so himself; and says it often. And in spite of what others think, he believes it.

¶ Chico is young and rather handsome and a self declared atheist. Working down in the vile, dark sewer, he dreamed of a "Seventh Heaven." To reach this paradise, he asked three things.—To be elevated to the position of a street washer where he could work in the sunlight;—A wife with "yellow" hair and;—The thrill of a ride in a taxi down the Champs Elysees, to the Place de la Concord, through the Arc de Triomphe, then home, and to perdition with the expense.

¶ Chico's "Seventh Heaven" was not far above the street level. Yet the burning of three candles accompanied by prayer in the Cathedral of Notre Dame failed to bring him there and Chico became an atheist until the good Father Chevillon lent him material assistance.

¶ Charles Farrell, Janet Gaynor, Gladys Brockwell, David Butler and Ben Bard are featured in the cast under the direction of Frank Boreage.

The Peacemaker

Charles Farrell, Janet Gaynor, and Gladys Brockwell in a scene from "Seventh Heaven"

ARTISTIC FANTASY in the form of settings, and novelty in costuming are attractive features in the pictorial display seen in "Vanity," produced at the Cecil De Mille studio. These distinctive touches are the creations of two designers; Anton Grote who conceived the futuristic motif for the backgrounds, and Adrian the Parisian fashion creator who designed the bizarre gowns worn by Leatrice Joy in the stellar role.

¶ "Vanity" is a combination of exotic settings and esoteric impulses. The boudoir of the heroine is an amazing chamber with towering windows, massive, silk and velvet draped walls, gorgeous rugs on glistening floors, luxurious divans on daises, exquisite statuary rivalled by exquisite femininity veiled in filmy finery, and over all, the subtle suggestion of subtile perfume and fabulous romance.

¶ Pictorially, "Vanity" is well titled. Many of its scenes express the spirit of vanity far better than it can be described. And if vain impulses have no other merit, they are at least pleasing in their artistic aspect.

¶ In theme the story swings from a study of luxurious mannerisms to melodramatic action dealing with primitive passions, and the problem of self preservation. It pictures romance in aristocratic circles embellished with all the lavish refinement at the command of wealth.

¶ The action presents a young, impetuous and imperious society goddess exposed to the attack of brutal men through her own folly in seeking a thrill aboard a tramp steamer on the eve of her marriage.

¶ Donald Crisp directed the production with Charles Ray and Alan Hale in the cast supporting Leatrice Joy.

Milady's Boudoir

--Leatrice Joy in a scene from "Vanity"

A NOTE of Restful Beauty, as soothing as the fragrance of Spring, pervades the scene from "Ben Hur" reproduced on the opposite page. This artistic composition recalls a quotation from George Sand—"books whisper to the heart, but pictures speak to the soul!"

¶ Fine art creates a profound impression, even upon those incapable of defining its meaning; and this scene from "Ben Hur" is impressive in its reflection of magnificent simplicity.

¶ "Ben Hur," a tale of Jerusalem in the days of Herod, is essentially a story of dramatic action. The spectacular chariot race, with its vast throng of spectators; The soldiery of the great Roman Empire under the command of Valerious Gratus, surrounded by the glittering panoply of war; the gorgeous palaces of the mighty conquerors, and the precarious positions of the conquered, are toned in relief and given sharper dramatic values by scenes of quiet, peaceful life, close to the heart of nature.

¶ Credit for the splendid pictorial and dramatic values in "Ben Hur," as produced by Metro-Goldwyn-Mayer, belongs to director Fred Niblo and his staff of assistants, quite as much as to the players who interpret the virile characters in the General Lew Wallace story. The photography is the work of four cinematographers; Rene Guissart, Karl Struss, Percy Hilburn, and Clyde De Vinna. Ferdinand P. Earle devised the art effects, and Cedric Gibbons and Horace Jackson were in charge of the settings.

¶ Ramon Navarro portrays the title role; "Ben Hur," May McAvoy is seen as his sweetheart, Esther, Francis X Bushman is in the role of Messala, and Carmel Myers plays the seductive Egyptian; Iris. Others in the cast are Betty Bronson, Mitchell Lewis, Claire McDowell, Frank Currier, Kathleen Key, Charles Belcher, Dale Fuller, Leo White, Nigel De Brulier and Winter Hall.

Refreshment —*a scene from "Ben Hur"*

A NEW "CAMILLE", modernized and retold pictorially in a manner which leaves a happy final impression instead of the saddening finale as originally written by Alexander Dumas, will be seen in Norma Talmadge's portrayal of the Parisian siren, produced by Joseph M. Schenck and presented as a First National picture.

¶ Although the story has been brought up to date in the matter of settings and costuming, the plot of the story has not been changed and Miss Talmadge will be seen as the ill-fated heroine conceived by Dumas but appearing as the author would have viewed her in the present generation.—A beautiful young woman, elegantly gowned, the object of many amourettes but dominated by but one amour.

¶ "Camille" followed a fashion and a moral code much the same as the present day manners and customs of the smart set. And while she was unique and incomprehensible in the period that Dumas discovered her, she is a familiar character in modern life and it is easy to imagine her in an atmosphere of refinement, surrounded with every luxury.

¶ Parisian gowns of exquisite design, sumptuous furnishings, priceless art objects and magnificently decorated interior settings were employed by the producers in the artistic presentation of the story. One of the exotic touches is an elaborate sunken bath equipped with a special telephone connection, to permit uninterrupted conversations with admirers.

¶ The cast supporting Miss Talmadge includes Gilbert Roland, Lilyan Tashman, Rose Dione, Alec B. Francis, Oscar Beregi, and Helen Jerome Eddy under the direction of Fred Niblo.

Bohemia

—A scene from "The Secret Studio"

A COLORFUL ROMANCE

reminiscent of love affairs in swashbuckling days and royal intrigues in ancient castles, is contained in the pictorial translation of Lajos Biro's Hungarian play, "The Highwayman" which the De Mille-Metropolitan studios have produced under the motion picture title, "The Heart Thief."

¶ To invest the production with an atmosphere of quaintness typical of Hungary, huge settings covering an acre of ground, were constructed on property adjoining the studio. Part of this immense setting represents the courtyard of a castle, almost a city block in length, leading to the castle itself which towers to the height of a modern ten story building. The construction of the characteristic buildings forming artistic backgrounds for "The Heart Thief" required the services of a hundred skilled workmen for more than three weeks.

¶ "The Heart Thief" is a romantic drama based on the inevitable element in love and the assumption that the man and the woman destined for each other, will eventually be drawn together despite all human obstacles, including their own efforts to remain apart.

¶ Joseph Schildkraut is the star of the production in the part of an attractive, roistering gambler who, at heart, is a man of honor and a gallant gentleman. Lya de Putti plays the part of his sweetheart who renounces and then rejoins him. Robert Edeson portrays an elderly count. Others in the cast are Eulalie Jensen, Charles Gerrard, George Reehm, William Bakewell, Max Montor and Zalla Zarana.

¶ Nils Olaf Chrisander directed the picture with Henry Cronjager in charge of the photography.

Pleading —*Joseph Schildkraut and Lya de Putti in a scene from "The Heart Thief"*

A VENETIAN Bal Masque portrayed in a massive setting of exceptional design, serves as an admirable background for a dance of exquisite beauty in one of the spectacular scenes in the First National Picture "The Venus of Venice" starring Constance Talmadge under the direction of Marshall Neilan.

¶ The scene of the bal masque takes place as part of a great carnival and the setting is a reproduction of the lobby of a big Venetian hotel. Twelve beautifully formed dancers, draped to represent marble figures supporting a fountain, perform an intricate interpretive dance under the spray of water.

¶ While the guests, in their fantastic costumes stand enthralled by the beauty of the dancers, the most beautiful girl among the spectators, Carlotta, known as the "The Venus of Venice," takes advantage of the opportunity to wear a mask, and plys her profession of sneak-thief.

¶ Kenneth, an American artist, is very much in love with "The Venus of Venice" to the great disgust of his relatives, and the merriment of the beautiful but tricky, light-fingered little Venetian.

¶ The amazing element in the story is Kenneth's complete knowledge of Carlotta's weakness for other people's property. A knowledge, which failing to weaken his ardor, illustrates the profound foolhardiness of some love affairs.

¶ "The Venus of Venice" is a romantic comedy-drama staged in picturesque old world settings and peopled with modern characters. Constance Talmadge in the title role is supported by Antonio Moreno, Julanne Johnston, Edward Martindel, Carmelita Geraghty, Hedda Hopper, Tom Ricketts, Mario Carillo, Michael Vavitch, Arthur Talasso, and Andre Lenoy.

Bal Masque

—A scene from "The Venus of Venice"

THE SPORT of kings which by the grace of reform legislators is rapidly finding itself in the category of criminal pastimes, is the subject presented by First National pictures under the title of "The Sunset Derby." A drama of the American race track adapted from the short story by William Dudley Pelly.

¶ In theme the story is a romance portrayed in melodramatic intense suspense peculiar h prevails in racing circles

¶ In scenes which were filmed Mexico, during the regula duction is a pictorial displa ıg of thoroughbred horse ture to be found in associ ıg life.

¶ On its reflection of rural color association with the turf i page. In this scene, Willi ole of a jockey is seen exhib y to a typical group of veteran horsemen, such as may be found in and about every racing stable.

¶ Pictures from this angle are like confidential disclosures of the real life behind the vivid surging scenes when the great crowds pack the grandstand and the horses dash down the stretch to the strains of music heard faintly above the shouts of the multitude.

¶ "The Sunset Derby" was produced by Charles R. Rogers, under the direction of Albert Rogell, with Mary Astor playing the leading feminine role opposite William Collier, Jr.

The Thoroughbred

—A scene from "The Sunset Derby"

Ride'm Cowboy!

—Fred Humes, *Universal Star*

CLARA BOW AND GARY COOPER —*in "Children of Divorce"—Famous Players-Lasky*

CECIL B. De MILLE—*The Star Maker*

The second of a series of articles on the great personalities whose genius guides the motion picture art.—*The editor.*

THE richest mines of fame and fortune in any art, are to be found in visions of development. And those who first discover them reap the harvest of their intelligence.

The supreme achievements in every art are attained, usually, by its earliest practitioners. The great masters of painting are the old masters. The drama is indelibly associated with Shakespeare and the criterions of literature are the works of the old philosophers. And what is true of philosophy, painting and the drama may also apply to the newest of arts—the motion picture.

It is too early in the development of motion picture art to assume that it has reached its ultimate perfection. But under the masterful leadership of such geniuses as Cecil B. De Mille, the motion picture has attained a technical and pictorial beauty that will be difficult to far surpass.

CECIL B. De MILLE

Cecil B. De Mille's eminence as a director and producer of motion pictures is due not so much to the fact that he entered the field early in its development, but because of the fact that he brought to the making of pictures a thorough understanding of a sister art—the drama. Mr. De Mille was reared in a highly cultured theatrical family. His father, Henry De Mille, was for many years a collaborator with David Belasco; a professor at Columbia University, and an instructor in the Sargeant School of Dramatic Art. And it was at this school that Cecil B. De Mille received a thorough training in all branches of dramatic art; after which he spent a score of years on the stage as an actor, a producer, and as a playwright.

When Cecil B. De Mille first turned his attention to motion pictures, they were for the most part badly produced "two-reelers," serving only to amuse the curious. They were so carelessly and inadequately presented that the better class of amusement seekers looked upon them with contempt. Yet at this point—when the motion picture was a drab affair—De Mille saw visions of its splendid possibilities.

He visualized the possibilities of developing a new technique in pictorial and dramatic expression and, finding that his ideas found favor with Jesse Lasky, who was at that time a producer of vaudeville sketches, a partnership for the production of picture plays was entered into by these two young men who, in less than fourteen years have become world-famous as leaders in the world's greatest art.

The first play secured for presentation by these two young artistic adventurers, was Edmund Milton Royle's "The Squaw Man." As Mr. De Mille knew nothing at this time of the motion picture camera, he paid a visit to the Edison studio, at Menlo Park, New Jersey, and with the slight knowledge of production gained there, but with a high purpose, he made his way to Los Angeles to picturize "The Squaw Man" as a big, special production.

There were no splendidly equipped studios at that period in California, so Mr. De Mille faced the necessity of renting an old barn, which he found vacant at the corner of Selma Avenue and Vine Street, Hollywood. This "barn" studio eventually developed into the splendid Paramount studio, covering two city blocks, which was only recently vacated for more elaborate quarters.

A mechanical error in the adjustment of the film for "The Squaw Man" nearly ruined De Mille's first effort as a motion picture producer. When "The Squaw Man" was first shown on the screen, the actors jumped and jerked about in an incomprehensible manner and the production appeared as a fiasco until the mechanical imperfection was corrected. Then "The Squaw Man" was acclaimed an artistic and dramatic achievement and a new personality for art was recognized in motion picture circles.

De Mille's greatest contributions to the motion picture art are his discoveries of picture personalities. Some of the screen's greatest stars have been advanced through his efforts. These include: Thomas Meighan, Gloria Swanson, Rod La Rocque, Leatrice Joy, Vera Reynolds, Bebe Daniels, Monte Blue, Wallace Reid, Elliot Dexter, Mae Murray, Lew Cody, Jack Holt, Ben Alexander, Wesley Barry, Wanda Hawley, Wallace Beery, William Boyd, and Jetta Goudal.

During the eleven years that Cecil B. De Mille was Director General of the Famous Players-Lasky Corporation; from December, 1913, to December, 1924; he brought motion picture productions to a marvelously high level of artistry. And during that period, besides supervising one of the greatest motion picture studios of the world, he personally directed or supervised fifty exceptionally successful photoplays.

This amazing list, beginning with "The Squaw Man," in 1913, in which Dustin Farnum was the star, includes: "The Virginian," "The Man from Home," "The Rose of the Rancho," "The Girl of the Golden West," "The Warrens of Virginia," "Maria Rosa," "Carmen," "The Trail of the Lonesome Pine," "The Cheat," "Joan the Woman," "The Little American," "Male and Female," "Why Change Your Wife," "Feet of Clay," "The Golden Bed" and "The Ten Commandments."

During the past two years, as an independent producer, he has added many noteworthy productions to his artistic achievements including "The Volga Boatmen" and the great biblical story of the life of Christ, "The King of Kings," which has just been presented to the public.

The Daily Offering of Shew Bread —*A scene from "The King of Kings"*

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Portraits:—
- Jacquelin Logan
- Clara Bow
- Olive Borden

Scenes from:—
- "Ben Hur"
- "Michael Strogoff"
- "Sorrows of Satan"
- "The Monkey Talks"
- "Wings"
- "The King of Kings"
- "Old Ironsides"
- "Annie Laurie"
- "Jim the Conqueror"
- "The Red Mill"
- "Sunrise"
- "White Black Sheep"
- "The Big Parade"
- "Twinkletoes"

Contents of
MARCH
ISSUE

Portraits:—
- Marie Prevost
- Billie Dove

Scenes from:—
- "Flesh and the Devil"
- "What Price Glory"
- "Mr. Wu"
- "When a Man Loves"
- "The Music Master"
- "Barbed Wire"
- "The King of Kings"
- "The Last Trail"
- "Winners of the Wilderness"
- "An Affair of the Follies"
- "Michael Strogoff"
- "Sunrise"
- "Ben Hur"
- "The Blonde Saint"

Contents of
APRIL
ISSUE

Portraits:—
- Olive Borden
- Gilda Gray
- Greta Garbo
- Adolph Zukor

Scenes from:—
- "Mr. Wu"
- "The Kid Brother"
- "Don Juan"
- "Uncle Tom's Cabin"
- "White Gold"
- "The Night of Love"
- "Les Miserables"
- "The Venus of Venice"
- "When a Man Loves"
- "The King of Kings"
- "The Big Parade"
- "The Music Master"
- "Annie Laurie"
- "Alias the Deacon"

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